



From Curriculum Demands to Genre Pedagogy: Bilingual Adaptation of Reading to Learn for an L2 Lesson Planning

Das demandas curriculares à pedagogia de gênero: Adaptação bilíngue de Ler para Aprender para um Planejamento de Aula de L2

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Abstract: Reading to Learn (R2L) is a literacy methodology and teacher development program inspired by Systemic Functional Linguistics. Recently, it has been adapted for second/foreign language courses with bilingual teaching (KARTIKA-NINGSIH; ROSE, 2021; RAMÍREZ, 2020; KARTIKA-NINGSIH, 2016). Although R2L has successfully expanded worldwide, its impact on textbooks, school programs, and educators has also been uneven. To describe how these conceptual inconsistencies play out, this article contrasts a textbook methodology partially informed by genre theory when applied in an L2 English class in Colombia with a recent bilingual adaptation of R2L in an L2 Spanish class in the United States. This latter case is based on genre theory and R2L pedagogy (ROSE, 2018a) and bilingualism approaches (RAMÍREZ, 2020; LESSOW-HURLEY, 2005; LABERGE; SAMUELS, 1974). Findings reveal a prominent pedagogical gap between the reading and the writing sections of the partially informed genre-based methodology but a robust linguistic scaffold in the bilingual R2L experience. The resulting recount exemplifies detailed and annotated lesson planning for teachers interested in thoroughly applying the latter methodology, especially for L2 settings. Preceded by some similar interventions, this experience confirms that the integration of both native and foreign languages within the R2L methodology makes it a promising approach.

Keywords: Reading to Learn, curriculum, genre, bilingual L2 setting, foreign language teaching

1 Introduction

Other foreign-language bilingual adaptations of R2L include Kartika-Ningsih and Rose (2021) and Kartika-Ningsih (2016). In the frame of bilingual biology lessons at a junior high school in Indonesia, they extended R2L genre-based literacy pedagogy to embed written and spoken Indonesian and English for both teaching materials and instruction, especially for the Joint Construction strategy. For my lesson planning, I followed the pedagogical methodology developed by Ramírez (2020).

3 From genre information to genre-based pedagogy: R2L theoretical principles

From the early 1980s, Martin and his colleagues developed a methodology that assisted the Australian school system with the literacy of their students, a third of whom spoke other languages than English (ROSE, 2018a). To do so, they worked on the basis of Halliday's functional model of language in social contexts in order to highlight the fact that the curriculum contained social purposes that depended on language use (MARTIN, 1985; ROTHERY, 1996; CHRISTIE; MARTIN, 1997). With time, it evolved into a genre-based pedagogy and an international teacher professional learning program that started with the popular Teaching/Learning Cycle and that now is represented by Reading to Learn as a third-generation genre-based pedagogy. This is worth mentioning because programs like the one mentioned in the Introduction, willing to apply a literacy pedagogy, have fallen into the error of accessing outdated SFL-influenced methodologies, textbooks, books, and articles (e.g. HERMANSSON et al., 2019).

R2L guides students to read the curriculum and to produce texts in all subject areas based on what they learned from reading (ROSE, 2018). This pedagogy has proved to accelerate literacy development at twice to over four times expected rates (MCRAE et al., 2000; CULICAN, 2006; ROSE; FARRINGTON; PAGE, 2008). The same findings reveal that it contributes to overcoming the gap between the traditionally most and least successful

learners within a single course, which I prefer calling educationally unprivileged students.

Without this building-up methodology, literacy training can perpetuate and exacerbate the starting point difference to the end of the course, mainly disfavoring Culturally Diverse Learners (CDL), which normally are the students that belong to groups that have been excluded from an elite education due to ethnic discrimination first and, consequently, socio-economic limitations. Thus, the improvement resulting from skills that an educationally privileged student had prior to the course tends to be wrongly credited to teachers when, in reality, it has a lot to do with how much knowledge they had accumulated in previous educational stages as the result of their cultural, ethnic, and socioeconomic status.

The R2L theoretical framework understands genre as a "staged, goal-oriented social process" (MARTIN; ROSE, 2008, p. 9). In the same vein, R2L is a genre-based pedagogy that consists of moving all learners through five strategic stages that assist them in reading texts, after which they apply the cultural and linguistic features learned into the independent construction of a similar text. This is a text-centered approach in which teachers explicitly teach a genre by not only exposing students to canonical models of writing but deconstructing them in order to develop assisted and independent functional literacy.

The R2L set of objectives are 1) read academic texts critically, 2) identify important information in a text, 3) take this information out making notes, and 4) use the gathered information to construct their own texts (ROSE, 2018c). In terms of pedagogical application, the focus R2L strategies that will be described and referenced in this article are 1) Preparing to Read, 2) Detailed Reading, 3) Note-Making, 4) Joint Construction, and 5) Individual Construction. Depending on text length, text type, and year of schooling, the application of each strategy varies. As I focused on biographical recounts for this article of class preparation, this theoretical framework is informed by Rose (2018a) and his course book *Preparing for Reading and Writing* (ROSE, 2018b).

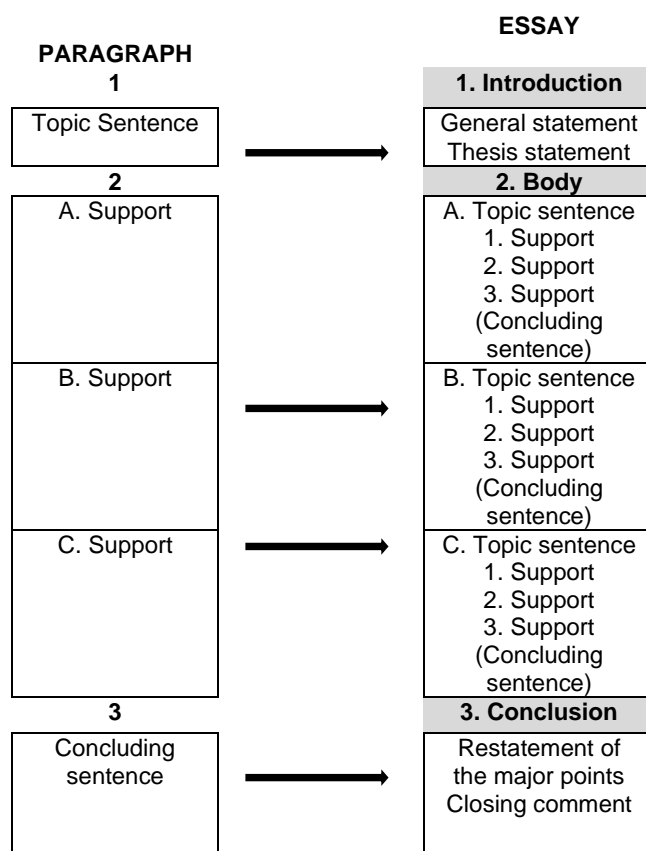
1.1 Teaching genre with no clear genre-based pedagogy

As previously stated, the first years of my teaching were partially informed in genre theory after graduating from undergraduate and graduate programs in Linguistics. With insights on the communicative competence theory (HYMES, 1972) and Halliday's social semiotic approach, I taught composition lessons in foreign language courses (English in Colombia and Spanish in the United States). For instance, I taught about half a dozen English for Academic Purposes (EAP) courses at a mid-sized urban private college in the Caribbean coast of Colombia for three years. In line with the national curriculum, these courses were aimed at helping native Spanish-speaking students make the transition from conversational registers to formal written English registers. Among the course topics were: "The Sentence," "The Paragraph," and "Writing Personal Opinions." Other more advanced courses focused on more complex genres, such as 'the argumentative essay' —called 'exposition' in SFL text typology (MARTIN; ROSE, 2008).

Particularly for this genre, which I had to teach at level 3, the book included a general formalistic definition: "An essay is a piece of writing several paragraphs long" (OSHIMA; HOGUE, 2007b, p. 56). Another salient characteristic was that, with the exception of the useful tags 'Thesis' and 'Restatement', the stage tags of the essay were not related to any specific genre or topic, but simply notional: 'General statement', 'Topic sentence', 'Closing comment', etc. The textbook illustration, reconstructed in Figure 1, marks a transition from writing paragraphs to writing essays. From the figure and definition, it can be noted that an essay is described as nothing but a series of paragraphs that follow a set paragraph structure. Based on the genre theoretical notions, I decided to add stage labels for the essay parts that resemble a more applicable structure. When teaching, I would project the illustration on the board and write "Argument 1," "Argument 2," etc., next to each "Topic sentence" tag. Figure 1 reconstructs the original textbook

illustration without any of the modifications written on the board.

Figure 1 – Reconstructed textbook illustration that teaches the essay in Oshima & Hogue (2007b).



Apart from the applicable labels added, I also exposed the students to some useful information from the textbook which demonstrated the impact genre discussions have had in language teaching: Significantly, the textbook provided explanations of the stages and a preview of each paragraph before reading it and offered four short essay models. The training nevertheless limited the students to 1) identify stages, 2) reorganize sentences within the stages, 3) solve activities on ordering vocabulary and transition signals, and 4) fill the blanks with concluding paragraphs and sentences. Since the textbook did not give directions about the amount of time needed in text deconstruction and practice, I had the students write their independent compositions as soon as the unit (a 3-hour class) was covered.

Although all of the students seemed to improve their writing skills under my supervision, my main concern was the constant state of improvisation I was in when teaching writing. As a self-taught writer and a linguist educated in

the functional model of language in social contexts (although not in genre pedagogy), I was well aware that exposing students to model texts was the appropriate pathway. As a teacher, I nevertheless knew that a methodology centered on recommending readings for the classroom without a pedagogy that connects theory with practice was an incomplete task. At the same time, I did not have the training to level up those who had emergent competencies in foreign language literacy within a large group. Finally, I did not use Spanish as a language of instruction because this was discouraged by the English program administrators and frowned upon by the students themselves, who had also bought into what Phillipson (1992) called the monolingual fallacy. Sections 2 and 3 will focus on evaluating the above methodology enlightened by bilingualism and SFL theories and pedagogy.

2. Purposefully utilizing L1 in teaching L2 to reduce cognitive overload

The advantages of cross-language transfer have been questioned by scholars and teachers who believe that constant use or development of the L1, in and outside of the classroom, detracts from L2 literacy development. Because of this, both students and teachers are restricted and discouraged from using their L1. However, “extant evidence argues for additive cross-language effects in literacy development in those domains that promote reading/writing and higher order [sic] academic or cognitive tasks” (GENESEE et al., 2005, p. 373). On the other hand, cutting off a native language may result in suppression of social and academic competencies adults are already familiar with or experts in. In this regard, the foreign-language-learning theoretical framework I employed in the focus methodology that will be described in this article is informed by different approaches about reading and bilingualism and specifically by the notion of cross-language transfer and its advantages. For decades, research has shown that cross-language connections reduce the cognitive load of L2 learners when they approach texts written in the target language. Jeffrey and Samuels (1966) found that reading involves a set of simultaneous cognitive subskills (i.e. ‘letter

recognition’), that they can be taught, and that the learner can progressively master each of them at the automatic level. For pedagogical purposes, LaBerge & Samuels (1974, p. 318) “favor the approach which singles out these skills for testing and training and then attempts to sequence them in appropriate ways.” Thus, once we have a group of literate adults with many functional L1 reading and writing skills, there is no necessity to have them go through the same process again in L2 learning. Instead, L1 literate adults can utilize those skills for L2 learning by transfer, especially if there are genres in both L1 and L2 that share patterns originated in a proto-culture.

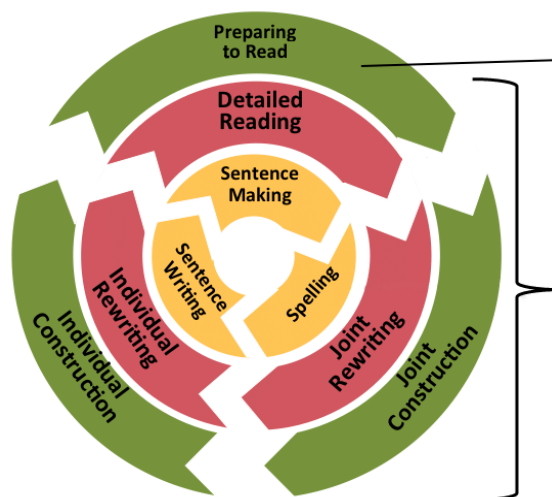
Following Jeffrey and Samuels’ (1966) findings, one of the skills that literate adults can transfer to an L2 is the recognition of genre stages, whether written or verbal. Just as literates save time and effort when learning an L2 by exploiting the cognate advantage (CARAMAZZA; BRONES, 1979), the chances for a student’s cognitive overload are reduced by choosing a single genre that shares similar patterns in both L1 and L2. For instance, the biographical recount that we find in English and Spanish was shaped by the Greco-Roman culture and passed on to both Anglo-Saxon and Hispanic cultures. While there are cultures that differ considerably in their modes of constructing text (KAPLAN, 1966), two language-based cultures with cognate genres enable cross-language transfers from one to the other, mainly in its macro-structure. Pedagogically speaking, this is what I call the co-genre advantage. Such an advantage is lost in traditional monolingual classrooms.

Considering how advantageous cross-language transfer is for L2 learning, Ramírez (2020, p. 2) used “students’ known language to teach unknown concepts and to draw on students’ known concepts to teach unknown language,” based on the “Language-Concept Connection” (GARRISON; MORA, 1999). In an English as a Second Language program for Hispanic immigrants in the United States, he adapted the Preview-View-Review (P/V/R) bilingual protocol (LESSOW-HURLEY, 2005) that guides the allocation (Spanish-English) and use of the native language to enhance the progression in a genre-based pedagogy

called Reading to Learn (R2L), which will be covered in next section of this article.

To be clear, in order to purposefully utilize the L1 along with L2 learning content, Ramírez (2020) incorporated the P/V/R pedagogical sequence to an R2L pedagogical cycle. During these bilingual lessons, he used the students' L1 for the Preview and Review portions (corresponding to the R2L Preparing to Read strategy and the sentence preparation in Detailed Reading) and the L2 for the View portion (corresponding to the rest R2L strategies). After a preview that frontloads content and, consequently, gives students a map of the text unfolding, this strategy "serves as the basis for interpreting its details and promotes a manageable sequence of language development that reduces the semiotic load" (RAMÍREZ, 2020, p. 6). At the same time, the author acknowledges that his model of P/V/R + R2L facilitates language transfer, content clarification, and activation of background knowledge. In fact, this pedagogical modification surpasses general principles of P/V/R language allocations when used alone because the new perspective provides detailed and linguistically relevant procedures (RAMÍREZ, 2020). Figure 2 shows how the pedagogical sequence P/V/R is incorporated into the R2L pedagogy.

Figure 2 – Ramírez's (2020) bilingual modification of R2L layers of teaching diagram (ROSE; MARTIN, 2012; ROSE, 2013).



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3.1 Preparing to Read

The Preparing to Read strategy centers around promoting a general understanding of a focus text as it is read aloud (ROSE, 2018a). In turn, this pedagogical procedure has been divided into two steps: building the background knowledge students need to access the text, and giving them a general oral summary of the text and a preview of its stages paragraph by paragraph. Normally, a brief discussion about key terms and concepts takes place during and after reading. Text-related personal experiences and understandings are allowed and encouraged as well. To prepare all this, teachers have to “make some notes about the background knowledge they need, and the sequence in which the story unfolds” (ROSE, 2018a, 19). In essence, Preparing to Read is a crucial R2L strategy because it enables a progression to the rest of the curricular cycle. Without it, learners would approach a text with only their preconceived notions and academic experience, such as in Oshima & Hogue (2007b). Preparing to Read levels the playing field in terms of what all students need to know about the text leaving no student behind. Methodologies that stubbornly insist on only using the target language miss an opportunity to systematically incorporate the knowledge and talents encoded in the students’ first language. A step-by-step sample of Preparing to Read using the native language of the students will be offered once the rest of the R2L strategies are introduced.

3.2 Detailed Reading

For this strategy, the teacher leads the students to read the text again in order to promote full understanding of the text through a series of purposefully crafted interactions that involve responding to text-related questions and highlighting keywords the teacher has previously identified. In Detailed Reading, the teacher assists in identifying chunks of relevant information they will use for writing. “The goal is to make the reading processes of proficient readers visible to learners, and simultaneously enable the teacher to explicitly guide these otherwise hidden

processes" (ROSE, 2018a, p. 69). Because in my planning I did not use a large-size text, a second paragraph-by-paragraph reading is not considered here as sometimes directed in the R2L program. Following the R2L course book, a text like this is instead read sentence-by-sentence in a process that contains three interactional exchange patterns: 1) The teacher prepares the sentence by giving the students a brief preview of the sentence content. 2) Students read along (in a handout sheet) as the sentence is read aloud by the teacher. 3) Students highlight keywords that respond to the teacher's previewed meaning cues (ROSE, 2018a) that help find specific chunks of information. Then, the teacher reaffirms the learned concepts by elaborating on the identified information.

3.3 Note Making

For this strategy, the previously highlighted words are used to construct a new text. In other non-SFL genre-based literacy lessons like the one reported in the Introduction, students stay in their seats to read their notes, experiment with language by filling blanks and completing texts, and write their own texts. However, through the bilingual R2L collaborative work and integration of the four language skills (see KARTIKA-NINGSIH; ROSE, 2021), a foreign-language writing section ceases to be just the practice of portraying thoughts on a sheet of paper. During the Note Making section, students actively take turns to jointly write on the board the highlighted words in each of the sentences. Following formal sentence conventions, each independent line of words starts with a capital letter and ends with a period that symbolizes the end of a sentence. Each of the words in the sentence is separated by a dash. The volunteer on the board leaves the sheet with the highlighted words on the desk and is asked to rely solely on his/her classmates, who dictate the words orally. This strategy is very effective as all students are engaged simultaneously in different language functions and skills. While the scribe on the board is listening and writing (thus practicing listening, spelling, and handwriting), the dictators are practicing reading from

their page, and speaking (thus practicing decoding and pronunciation). The whole interaction is student-led, and the teacher takes a back seat in the process, intervening only occasionally. As the rest of the students simultaneously transcribe what is written on the board into their own notebooks, they are all practicing writing and handwriting. All this is done in a relaxed, collaborative, and stress-free environment in which they begin to use the L2 language much more as they are engaged with a text in that target language. As a final step, the teacher directs students to add the phases and stage labels on the resulting list of words' lines they wrote on their notebooks.

3.4 Joint Construction

Joint construction of texts is a strategy widely used in different generations of genre-based pedagogy. In R2L specifically, the 'joint' aspect requires the guidance of the teacher, who has to be prepared for offering students possibilities of text unfolding (including the title, sentence beginnings, and information reordering), as will be shown in the next section. With biographical recounts, such as the one that will be explained below, the students take the information from the notes they collectively wrote on the board and individually wrote on their notebooks to construct a new paraphrased version of the model text, following the stages and phases previously labeled, but allowing variations of sentence structure. For pedagogical purposes, this type of paraphrasing is not only allowed but encouraged. During this process, students are invited to use synonyms or derivations for those words that can be replaced. The goal of this exercise is "recognising patterns in instances and appropriating them to create a new instance" (ROSE, 2018a, p. 71). As in the Note Making strategy, here the students take turns to write on the board. This time, the scribe constructs a sentence on the board based on each line of keywords. To facilitate the transition process from keywords to text, the teacher may, among other similar actions, reserve one side of the board for Note Making and the other side for Joint Construction. Once again, students label the new text stages and

phases on both the board and in their notebooks and discuss their purposes. A loud reading of the completed composition is the last step of this activity.

In regards to the strategies described above, it is worth highlighting that the methodology promoted by Oshima & Hogue (2007b) does not appeal to the teacher's expertise to lead the students in the co-creation of texts (a necessary strategy for genre-based experiences informed by SFL). Oshima & Hogue's (2007b) methodology pushes the students to early full-text writing independence after filling blanks, reordering chunks of information, and co-creating sentences within a text template. These methodological procedures clearly ignore Vygotsky's principle of the 'zone of proximal development' (ZPD). Rose (2008, p. 169) acknowledges ZPD when stating "that learning occurs in the 'zone' between what learners can do independently, and what they can do in interaction with a teacher", a process better known as 'scaffolding' by Bruner and colleagues (Wood et al., 1976). Particularly in SFL, this sort of bridge between reading and independent writing is supported by the concept of guidance through interaction in the context of a shared experience (ROSE; MARTIN, 2012).

3.5 Independent Construction

Theoretically, writing independence in R2L is promoted after several repetitions of the previous strategies cycle, when students will have some model texts handy. Once they feel confident using language patterns to create new instances, they construct their texts similar to a model text with a slight variation in the field. For instance, in a biographical recount, this variation would be writing about another person. Contrary to what occurs with plagiarism, which involves not only copying chunks of words but concepts in a row, here students intentionally imitate a textual silhouette that belongs and has been collectively developed by a language community throughout history. Thus, the specificity of events within the phase 'Family Life' in a biographical recount is always different from the model text. Moreover, concerns about originality do not apply when students use some chunks of words from the

model texts in their own composition because, in the same way a genre structure belongs to a linguistic community, some expressions are inherent to a specific genre. It is not a surprise that one of the most disruptive movements of writers, surrealism, embraced Freud's (1923) concept of the unconscious mind and Jung's (1970) expanding concept of collective unconscious' archetypes, for which there are patterns of symbol formation shared by all humankind and, therefore, recur universally in oral and written texts.

After this general description of the curricular components of the R2L approach, the rest of the article will focus on describing these curricular elements in the context of teaching Spanish as a foreign language.

4 Teaching Spanish through the biographical recount with R2L bilingual principles

4.1 Focus group

In order to start applying the SFL genre-based pedagogy, I conducted an intervention based on the R2L methodology for Spanish-language learners in 2019. For the purpose of this article, I will only describe the curricular highlights of one unit. Because Independent Construction takes place after several cycles, no description on its application is documented here.

The focus group was composed of 6 women that worked as administrative personnel in a higher education institution in the United States (see Figure 3). They were native English Speakers in the age range of 28-50. In terms of foreign language training, they had received high-school Spanish lessons at least seven years beforehand and took some basic-level courses recently, after which they were considered emergent speakers. The unit took around 10 hours of preparation and was developed in 4 sessions of 1 hour each.

Figure 3 – Students and teacher during the bilingual R2L experience



4.2 Biographical recount: genre selection and adaptation

The genre selected to be taught was the biographical recount (in Spanish, 'relato biográfico'). For our focus group, this Spanish genre is very suitable for Spanish as a second/foreign language learning because, as a co-genre, English-speaking students are not only exposed to it at schools but also via the society's oral tradition. That is, biographical recounts are familiar for adult students since both English and Spanish cultures share very similar patterns for them at all stratal language domains.

The model text (see Table 3) was a version my professor, and mentor, and I created from different sources of information, making its style as canonical as possible. The text length was determined to set achievable goals for the students' emergent Spanish proficiency.

The text was about the Latin American character named 'Cantinflas', a beloved figure in the Spanish-speaking world, who has a star on the Hollywood Walk of Fame in Los Angeles. For this reason, we considered this topic to be important to become culturally competent in Spanish-language settings. The careful consideration and crafting of the text around the linguistic, cultural, and content needs, rights, and backgrounds of students respond to recent calls in language pedagogy to promote culturally and linguistically relevant pedagogy (RAMÍREZ, 2020).

Table 3 – Model text for the biographical recount genre.

Cantinflas
<p>Mario Fortino Alfonso Moreno Reyes (12 de agosto de 1911 - 20 de abril de 1993), conocido profesionalmente como Cantinflas, es considerado por muchos como el comediante mexicano más exitoso de todos los tiempos. Su humor, con particularidades lingüísticas mexicanas de entonación, vocabulario y sintaxis, es apreciado en todos los países de habla hispana de América Latina y en España. Es tan popular que su trabajo ha originado una variedad de expresiones como cantinflear, cantinflada, cantinflesco y cantinflero.</p> <p>Mario Moreno creció en el duro barrio de Tepito. Fue uno de los ocho hijos de Pedro Moreno Esquivel, cartero, y María de la Soledad Reyes Guízar, ama de casa. Sus hermanos fueron Pedro, José ("Pepe"), Eduardo, Esperanza, Catalina, Enrique y Roberto. Se casó con Valentina Ivanova Zubareff, de nacionalidad rusa. Sobrevivió a situaciones difíciles en su vida con su rápido ingenio e inteligencia que luego aplicó en sus películas.</p> <p>Mario Moreno creó e interpretó a Cantinflas, un pobre campesino de origen humilde, que usaba sus pantalones con una cuerda, una camiseta manga larga vieja y un sombrero maltratado. El personaje de Cantinflas pronto fue una figura icónica no sólo en México, sino también en otras partes de América Latina. En 1956, su actuación estelar en "La vuelta al mundo en 80 días", el debut estadounidense de Cantinflas, le dio un Globo de Oro como Mejor Actor de Musical o Comedia. Aunque Moreno fue llamado por muchos el "Charlie Chaplin de México", el mismo Charlie Chaplin comentó una vez que Cantinflas era el mejor comediante vivo de la época.</p> <p>Después de su retiro, Moreno dedicó su vida a ayudar a otros a través de organizaciones humanitarias y de caridad, especialmente a las dedicadas a ayudar a los niños. Cantinflas fue reconocido como un héroe popular en México por sus contribuciones a la Iglesia Católica Romana y a los orfanatos. Murió de cáncer de pulmón el 20 de abril de 1993 en la Ciudad de México porque fue fumador toda su vida. Aunque fue un día lluvioso, miles de personas fueron a su funeral. Muchos jefes de estado honraron su memoria e incluso el Senado de los Estados Unidos guardó un momento de silencio por él.</p>

The biographical recount details key aspects of Cantinflas' life. The first paragraph (Orientation stage) provides personal information about this character and why he is still considered the most influential Mexican humorist of all time. The next paragraphs (Life Stages) chronologically recount his early life, his most important career achievements, and his late life. As already described, after choosing and adapting the text, the R2L reading cycle begins with Preparing to Read.

4.3 R2L strategies for lesson planning

4.3.1 Preparing to Read

Once I constructed the model text, I created a teacher sheet (see complete in Annex) that contains what I needed to read and say in class. With the aim of identifying the background knowledge students might need to understand the text “Cantinflas,” I prepared an oral summary and a preview of its stages. As per the bilingual P/V/R sequence integrated into R2L (RAMÍREZ, 2020), the language of instruction during this cycle was English.

4.3.1.1 Building field

In terms of field, the background knowledge the students needed before reading was related to the person-character. Since Cantinflas and the popular culture around him might be unknown for the students, the next step to be noted on the guide was a list of clips extracted from popular Cantinflas movies: *Por mis pistolas*, *Soy prófugo*, and *Around the world in 80 days* (the only clip in English). The next thing I wrote on the teacher sheet was a set of questions with possible answers to initiate a discussion:

What do you think about Cantinflas? Do you think he is funny? How would you describe his outfit in “Soy prófugo?” Sure, it’s kind of ragged and a bit loose. How would you describe his humor in one word? Perhaps silly but sometimes socially critical. Do you recognize any political position in these clips? Yes, he is like a rebel in favor of the most needy. Did Cantinflas have any particular occupation? No, he seems to change it in each movie.

4.3.1.2 Oral summary and a paragraph-by-paragraph reading

4.2.1.2.1 Oral summary

Using the same teacher sheet, I wrote a summary that introduces the biographical recount and its stages to the students. There, I also included Table 4, which shows the tasks as they should be completed by the students at the end of the Preparing to Read strategy. In other words, the copy handed out to the

students had the model text with no stage labels or dividing lines (Table 3).

For a short text, the preview of the text stages is normally conducted within this strategy. However, since this text is relatively long, students may forget the preview easily. Therefore, the labeling and description of stages were reserved for the next strategy. Here is the preview:

This is a text that tells us about the life of one of the most influential comedians of all time in Mexico, Mario Moreno, most commonly known as Cantinflas. This type of text is called a ‘biographical recount’. Have you read a biographical recount before? Typically, the purpose of this kind of text is to provide information about someone (usually famous) and recount life stages in a chronological order from birth to an advanced life stage or death. The text tells us a bit about who Cantinflas was, his life and his family, how and why he became famous, and the later stage of his life. The typical text stage sequence of biographical recounts is: ‘Orientation’ (‘Orientación’, in Spanish), ‘Life Stages’ (‘Etapas de la Vida’, in Spanish) [Label the stages on the board as in Table 4]. The first stage, which corresponds to the first paragraph, tells us about who Cantinflas was, when and where he was born, and some peculiarities of his humor. The second stage goes from the second to the third paragraph. You can find this progression in almost any biographical recount. Next time you read another one, try to think about it.

Table 4 – Biographical recount model text divided into stages and phases

Stages	phases	Cantinflas
Orientation		Mario Fortino Alfonso Moreno Reyes (12 de agosto de 1911 - 20 de abril de 1993), conocido profesionalmente como Cantinflas, es considerado por muchos como el comediante mexicano más exitoso de todos los tiempos. Su humor, con particularidades lingüísticas mexicanas de entonación, vocabulario y sintaxis, es apreciado en todos los países de habla hispana de América Latina y en España. Es tan popular que su trabajo ha originado una variedad de expresiones como cantinflar, cantinflado, cantinflesco y cantinflero.
Life Stages	Family life	Mario Moreno creció en el duro barrio de Tepito. Fue uno de los ocho hijos de Pedro Moreno Esquivel, cartero, y María de la Soledad Reyes Guizar, ama de casa. Sus hermanos fueron Pedro, José (“Pepe”), Eduardo, Esperanza, Catalina, Enrique y Roberto. Se casó con Valentina Ivanova Zubareff, de nacionalidad rusa. Sobrevivió a situaciones difíciles en su vida con su rápido ingenio e inteligencia que luego aplicó en sus películas.

fame	Mario Moreno creó e interpretó a Cantinflas, un pobre campesino de origen humilde, que usaba sus pantalones con una cuerda, una camiseta manga larga vieja y un sombrero maltratado. El personaje de Cantinflas pronto fue una figura icónica no sólo en México, sino también en otras partes de América Latina. En 1956, su actuación estelar en "La vuelta al mundo en 80 días", el debut estadounidense de Cantinflas, le dio un Globo de Oro como Mejor Actor de Musical o Comedia. Aunque Moreno fue llamado por muchos el "Charlie Chaplin de México", el mismo Charlie Chaplin comentó una vez que Cantinflas era el mejor comediante vivo de la época.
retirement and death	Después de su retiro, Moreno dedicó su vida a ayudar a otros a través de organizaciones humanitarias y de caridad, especialmente a las dedicadas a ayudar a los niños. Cantinflas fue reconocido como un héroe popular en México por sus contribuciones a la Iglesia Católica Romana y a los orfanatos. Murió de cáncer de pulmón el 20 de abril de 1993 en la Ciudad de México porque fue fumador toda su vida. Aunque fue un día lluvioso, miles de personas fueron a su funeral. Muchos jefes de estado honraron su memoria e incluso el Senado de los Estados Unidos guardó un momento de silencio por él.

4.3.1.2.2 Paragraph-by-paragraph reading

To add meaningful redundancy to the text, the teacher sheet contained not only the preparation of each paragraph but the reading of the paragraphs again. Since each paragraph corresponds to a phase in this text, I also planned on having students label the stage after reading it, as shown below:

Paragraph 1 Preparation

The first paragraph tells us about Cantinflas' real name, when he was born, when he died, and how important and famous he was. Then, it tells us about his humor and when he became popular. Finally, it tells us about some words that people created based on Cantinflas' character and personality.

Paragraph 1 Reading

Mario Fortino Alfonso Moreno Reyes (12 de agosto de 1911 - 20 de abril de 1993), conocido profesionalmente como Cantinflas, es considerado por muchos como el comediante mexicano más exitoso de todos los tiempos. Su humor, con particularidades lingüísticas mexicanas de entonación, vocabulario y sintaxis, es apreciado en todos los países de habla hispana de América Latina y en España. Es tan popular que su trabajo ha originado una variedad de expresiones como cantinflear, cantinflada, cantinflesco y cantinflero.

Paragraph 1 Labeling

Direct students to label particular phases. Since the first stage is not divided into phases, this text stage is left only with the stage name 'Orientation'.

Paragraph 2 Preparation

Now this paragraph tells us about Cantinflas' personal life, what the situation where he lived was, and his family members.

Paragraph 2 Reading

Mario Moreno creció en el duro barrio de Tepito. Fue uno de los ocho hijos de Pedro Moreno Esquivel, cartero, y María de la Soledad Reyes Guízar, ama de casa. Sus hermanos fueron Pedro, José ("Pepe"), Eduardo, Esperanza, Catalina, Enrique y Roberto. Se casó con Valentina Ivanova Zubareff, de nacionalidad rusa. Sobrevivió a situaciones difíciles en su vida con su rápido ingenio e inteligencia que luego aplicó en sus películas.

Paragraph 2 Labeling

Alert the students that, contrary to the Orientation, the Life Stages stage is divided into phases. Direct the students to write in lowercase the name of the stage above as 'Family Life' ('vida familiar' in Spanish).

The above sample structure is prepared to account for paragraphs 3 and 4 as well. The preparation of paragraph 4 contains the description: "how he became famous, some characteristics of his character, what his achievements were, and some references from another humorist like Chaplin," while the direction here is to tag this stage as 'fame' ('fama' in Spanish). Similarly, the description for paragraph 3 mentions "his retirement, some actions he did after that to help people who needed it and what the causes and the date of his death were," and directs students to name its stage as 'retirement and death' ('retiro y muerte' in Spanish).

4.3.2 Detailed Reading

Following the R2L protocol, I planned on reading the biographical recount again, but, this time, special attention was given to each of the sentences. By this point, students know the text very well, which makes their affective filter low and their cognitive load appropriate for learning. As explained before, this reading involves the recognition of patterns in instances by identifying and understanding keywords. To prepare this, I firstly highlighted the most meaningful

words in each sentence on my separate teacher preparation sheet. I planned in a way that enables students to respond with the shortest chunks of information. For instance, in the first sentence, I selected Cantinflas' real name, birth and death dates, artistic name, occupation and societal impact of his career: "Mario Fortino Alfonso Moreno Reyes (12 de agosto de 1911 - 20 de abril de 1993), conocido profesionalmente como Cantinflas, es considerado por muchos como el comediante mexicano más exitoso de todos los tiempos." Table 5 contains the model text with all the highlighted words.

Table 5 – Biographical recount prepared for Detailed Reading

Detailed Reading Text
<p>Cantinflas</p> <p>Mario Fortino Alfonso Moreno Reyes (12 de agosto de 1911 - 20 de abril de 1993), conocido profesionalmente como Cantinflas, es considerado por muchos como el comediante mexicano más exitoso de todos los tiempos. Su humor, con particularidades lingüísticas mexicanas de entonación, vocabulario y sintaxis, es apreciado en todos los países de habla hispana de América Latina y en España. Es tan popular que su trabajo ha originado una variedad de expresiones como cantinflar, cantinflado, cantinflero y cantinflero.</p> <p>Mario Moreno creció en el duro barrio de Tepito. Fue uno de los ocho hijos de Pedro Moreno Esquivel, cartero, y María de la Soledad Reyes Guizar, ama de casa. Sus hermanos fueron Pedro, José ("Pepe"), Eduardo, Esperanza, Catalina, Enrique y Roberto. Se casó con Valentina Ivanova Zubareff, de nacionalidad rusa. Sobrevivió a situaciones difíciles en su vida con su rápido ingenio e inteligencia que luego aplicó en sus películas.</p> <p>Mario Moreno creó e interpretó a Cantinflas, un pobre campesino de origen humilde, que usaba sus pantalones con una cuerda, una camiseta manga larga vieja y un sombrero maltratado. El personaje de Cantinflas pronto fue una figura icónica no sólo en México, sino también en otras partes de América Latina. En 1956, su actuación estelar en <i>La vuelta al mundo en 80 días</i>, el debut estadounidense de Cantinflas, le dio un Globo de Oro como mejor Actor de Musical o Comedia. Aunque Moreno fue llamado por muchos el "Charlie Chaplin de México", el mismo Charlie Chaplin comentó una vez que Cantinflas era el mejor comediante vivo de la época.</p> <p>Después de su retiro, Moreno dedicó su vida a ayudar a otros a través de organizaciones humanitarias y de caridad, especialmente a las dedicadas a ayudar a los niños. Cantinflas fue reconocido como un héroe popular en México por sus contribuciones a la Iglesia Católica Romana y a los orfanatos. Murió de cáncer de pulmón el 20 de abril de 1993 en la Ciudad de México porque fue fumador toda su vida. Aunque fue un día lluvioso, miles de personas fueron a su funeral. Muchos jefes de estado honraron su memoria e incluso el Senado de los Estados Unidos guardó un momento de silencio por él.</p>

After this, I prepared a micro-cycle to read the biographical recount sentence by sentence based on Rose's (2018, p. 83) "Elements of a detailed reading plan for a story:"

a) **Sentence Preparation:** As in the paragraph-by-paragraph reading, this is a reading conducted

sentence-by-sentence after a prepared preview of each one.

b) **Cues:** These are explorative questions that direct students to identify the information by reading the wordings aloud. After that, they are directed to "Highlight the identified information." Besides meaning cues, I planned on using word-position cues if they could not find the words easily, like, "Two words at the beginning of the sentence..."

c) **Sentence:** Since this a sentence-by-sentence reading, the actual sentences are placed below the Cues. Before reading them, I planned on saying: "Look at the sentence as I read it."

d) **Elaboration:** I prepared reaffirmation, feedback, recast ("Why do you think...?"), possible questions about vocabulary (i.e., "Another word in English for 'comediante'?", etc.

Figure 4 – Students highlighted keywords.



Just as Preparing to Read, I used English as the primary language for this strategy. However, since the target text was completely in Spanish, this language was smoothly and increasingly introduced in the Elaboration phase as the activity was unfolding. Below is a reproduced excerpt of the teacher sheet with the Preparation, Cues, Sentence, and Elaboration for the first sentence during the Detailed Reading strategy. Notice the level of considerable preparation R2L demands for each sentence. Following this process accompanies and supports students toward meaningful understanding of texts.

Sentence Pr.: This first sentence is part of the Orientation. In this sentence, it tells us the real name of Cantinflas, what he did and where, and the dates of his birth and death.

Cues: What is Cantinflas' real name? When was he born, when did he die? How else was Mario Moreno called? What was his occupation? How was his work described? How do we know he was good? (successful all time-all history of Mexico).

Sentence: Mario Fortino Alfonso Moreno Reyes (12 de agosto de 1911 - 20 de abril de 1993), conocido profesionalmente como Cantinflas, es considerado por muchos como el comediante mexicano más exitoso de todos los tiempos.

Elaboration: 'Comediante': comedian. Another word in English for 'comediante'? Humorist: humorista.

As can be seen from the sample above, the intervention starts with Sentence Preparation. I then proceeded to read the focus Sentence, and continued by asking the questions prepared in Cues related to that sentence's keywords. When the students responded to the Cues with the expected keywords, they were directed to highlight them. When the cues did not prompt a specific keyword, I had to resort to a more accurate meaning and position cue. In the same vein, I supplemented the activity with more elaboration as more students' questions arose. To improve this lesson plan for future classes, I took note of these corrections on the teacher sheet during the activity. At the end of this micro-cycle, they all had to have the same words highlighted as in Table 5.

4.3.3 Note Making

In planning this strategy, I created a list of the highlighted keywords by sentence (see Table 6). Dividing lines were drawn between stages/phases to guide the students. In this way, during the intervention, it was possible for me to confirm that all the students ended up with the same designed expressions marked. To do so, I sent one student per sentence to write on the board a line of keywords representing a sentence. The rest of the students had to write the same keywords in their note-books. Following the R2L protocol, the scribe at the board did not have notes with her. Instead, the scribe relied on the dictation of the rest of the class. Consequently, the scribe had to pay attention to the pronunciation (listening) of her classmates and practice spelling and even handwriting, while being assisted by her classmates as well. At the end of the strategy's application, their notebooks and

the board had to have the same keywords listed as in Table 6. The activity's planning had to be carefully done because the next curricular strategy depended on this activity.

Table 6 – Note Making planning for the biographical recount.

Note Making (Highlighted Words)
<ul style="list-style-type: none"> Mario Fortino Alfonso Moreno Reyes - 12 agosto 1911 - 20 abril 1993 - Cantinflas - comediante - exitoso - de todos los tiempos. su humor - características lingüísticas mexicanas - apreciado – América Latina y España. popular - expresiones - cantinflear, cantinflesco - y otras.
<ul style="list-style-type: none"> duro - barrio- Tepito Ocho hijos - Pedro Moreno Esquivel - María de la Soledad Reyes Guízar - cartero - ama de casa. Valentina Ivanova Zubareff - nacionalidad rusa. Situaciones difíciles - rápido ingenio e inteligencia - aplicó en sus películas.
<ul style="list-style-type: none"> creó e interpretó - pobre campesino - pantalones - con una cuerda - camiseta manga larga vieja - sombrero maltratado. figura icónica - México - América Latina. En 1956 - <i>La vuelta al mundo en 80 días</i> - mejor Actor de Musical o Comedia. "Charlie Chaplin de México", el mismo Charlie Chaplin - el mejor comediante vivo de la época.
<ul style="list-style-type: none"> retiro - ayudar a otros - organizaciones humanitarias y de caridad - ayudar a los niños. héroe popular en México - a la Iglesia Católica Romana y a los orfanatos. Murió - de cáncer de pulmón - 20 de abril de 1993 - Ciudad de México - fumador toda su vida. día lluvioso - miles de personas - su funeral. jefes de estado - Senado de los Estados Unidos - momento de silencio.

4.3.4 Joint Construction

As per the R2L protocol, students take turns at the board to paraphrase the model text using the Note Making vocabulary while the group gives them ideas (see Figure 5). However, as per R2L guidelines, this activity does not always unfold consistently, so I planned to assist the students if they did not find the right path given their emergent skills.

Figure 5 – Student participating in Joint Construction

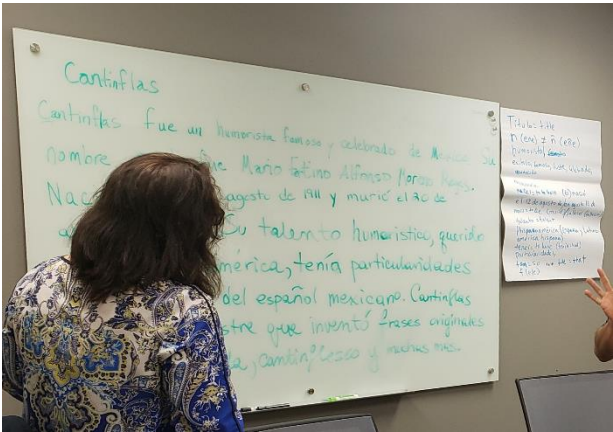


Table 7 shows the paraphrases of the model text in the teacher sheet. Instead of the highlighted keywords, this version had synonyms or similar expressions when it was possible. For some keywords, I added extra synonyms in parentheses and encouraged the students to choose their favorite. In the same vein, I did not strictly follow the sentence structure of the model text. In this way, the text keeps a more natural and original construction. For instance, I decided to start with Cantinflas' birth and death dates; then I mentioned his profession. This presupposes variations in the syntax of the original text but not in the content.

Table 7 – Paraphrased Biographical Recount

Cantinflas
<p>Cantinflas nació el 12 de agosto de 1911 y murió el 20 de abril de 1993. Fue un humorista mexicano famoso, ilustre y exitoso (reconocido). Su nombre real fue Mario Fontino Alfonso Moreno Reyes. Su talento humorístico, celebrado (adorado, conocido, reconocido) en Latinoamérica y España, es reconocido por sus particularidades lingüísticas mexicanas. Cantinflas era tan famoso que por él se inventaron (crearon) frases como cantinflada, cantinflasco y muchas más.</p> <p>De niño, vivió en una violenta y difícil zona de la ciudad de México llamada Tepito. Tuvo siete hermanos y sus padres fueron Pedro, mensajero, y María, madre de familia. Contrajo matrimonio con una mujer rusa llamada Valentina Ivanova. A pesar de su modesto origen, utilizó (uso creativamente) todas sus experiencias y aplicó todo su ingenio y creatividad en su vida artística.</p> <p>Mario inventó y desarrolló el personaje de Cantinflas: un campesino de origen sencillo, que se vestía con pantalones, una sogá como cinturón, un buzo raído y un sombrero muy usado. Fue una personalidad del espectáculo muy representativa y conocida en Hispanoamérica. Ganó un premio importante por su actuación en "La vuelta al mundo en 80 días". Fue considerado como el Charlie Chaplin mexicano, pero el mismo comediante estadounidense dijo que Cantinflas era el mejor comediante del momento.</p> <p>Cuando Moreno dejó de trabajar, financió obras sociales, principalmente enfocadas a los más pequeños. Igualmente, es considerado una leyenda en su país natal por sus</p>

donaciones a la Iglesia Católica y los orfanatos. En 1993, falleció en la capital mexicana por una enfermedad respiratoria severa ya que comenzó a fumar muy joven. La lluvia no impidió que se reunieran muchísimas personas para darle el último adiós. Gobernantes de todo el mundo lamentaron su partida y hasta el Senado de EE.UU. le ofreció un tributo a su memoria.

As described by Rose (2018a), the Individual Construction is encouraged after several cycles of R2L with a single genre. Nevertheless, besides the primary text and the version the students co-constructed, I provided the paraphrased text I had prepared, so that they could have three model texts they could follow to complete the individual task in the future.

5 Conclusions

After the account of this theoretical and pedagogical journey, it seems reasonable that the requirement of *carefully* preparing the lesson plan is mentioned eleven times in the R2L pedagogical course book (ROSE, 2018b). Comparing the partially informed genre-based methodology that I used in my first years of teaching with the bilingual R2L pedagogy offers opportunities for pedagogical improvements in L2 programs that use more traditional SLA methodologies. In regards to the lesson based on the textbook by Oshima and Hogue (2007b), it is clear to me now that the demand for independent construction after just three hours of instruction was not only rushed, but it denoted a lack of important curricular strategies to develop literacy, which are in SFL genre-based pedagogy. In fact, if rushing in literacy tasks sounds highly questionable and ineffective when working with native students in their first language, this inefficacy is amplified when asking students to create independently produced texts in the second language of study after little support.

Whereas preparing the field is a concern in the R2L experience, the preparation prior to reading was done with disdain in the partially informed genre-based methodology. Other aspects stand out in the R2L lesson planning: In the Detailed Reading and Note Making sections, identifying and mastering the known information and known language-based cultural modes of expression that will be used to write a new text reinforces the reduction of cognitive overload

necessary for a successful Joint Construction. Mainly in Note Making, the overlapping of listening, speaking, reading, and writing and the purposeful use of the students' first language to complete this task turn the class into a bilingual skill-integrated L2 session, which demystifies the use of genre-based pedagogy solely for literacy development courses. After all, the very name of R2L implies that *reading* is a tool *to learn* language, culture, and concepts. Importantly, there is a reliance on the teacher's expertise to scaffold the identification of key information by creating the questions for the Cues and Elaborations during Detailed Reading and to foresee text unfolding during Joint Construction. In contrast, there is no scaffolding between reading and independent writing in Oshima and Hogue (2007b), only instances of stages reordering and filling the blanks within model frames. Perhaps the most remarkable strategy employed here was the provision of four model texts and paragraph previews but, in any case, without nearly the level of support demonstrated in the R2L approach and without a systematic purpose for using the first language of the students.

Finally, in addition to the R2L proven success, the lesson planning presented in this article, alongside other recent bilingual adaptations for L2 teaching (KARTIKA-NINGSIH, 2016; RAMÍREZ, 2020), opens up possibilities for the enrichment of R2L. Compared to the partially informed genre-based methodology, this represents an initial solid experience of principled multilingual scaffolding worthy of application in future classes. At the same time, the systematic introduction of L1 (based on bilingual protocols in L2) in the R2L methodology reinforces the usefulness of bilingualism in second/foreign language teaching, which makes it a prominent and fertile field to explore.

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¹ For a discussion on these positions, see Christie (2004).

² Not to mention the advantage of lowering the affective filter (see Krashen, 1988).

³ Sometimes called 'Preparing for Reading'.

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